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# THE ART CRITIC.

EDITOR, C. SADAKICHI HARTMANN.

No. I.

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Vol. I.

## THE ART CRITIC.

THE ART CRITIC (published every second month) endeavors to constitute itself the organ of all lovers of Art, who deem the encouragement of American Art by an annual support from the United States Government, necessary, or desirable at least. THE ART CRITIC will devote itself to the propagation of this idea, and the preparation of a plan for its successful execution. To discuss the details of this praiseworthy task (all are invited to submit their opinions, suggestions, etc., in as condensed a form as possible,) is the principal object of this paper, while the remaining columns will contain interesting reading matter, with a special effort to chronicle every change and ripple on the surface of artistic endeavor, and to reflect, and expose all the influences which develop modern art.

Many subscribers may have their doubts as to whether such a publication can really succeed in America. But it is to be remembered that this publication is a paper of enthusiasm and self-sacrifice (from the editor's point of view) and that he himself will undertake to publish THE ART CRITIC until it has practically accomplished its principal aim, no matter whether it will take one or fifty years.

It is hoped that some people will be so generously interested in this ambitious enterprise as to become share holders in THE ART CRITIC. Shares can be secured for \$100. It entitles the holder to a permanent subscription to THE ART CRITIC and a voice in its administration and the execution of its plans. (The design for the parchment certificates of the shares is by Mr. E. B. Bird.)

THE ART CRITIC will always strive to attain the highest standard, it will begin humbly but steadily improve. A serial of illustrations of masterpieces of American art will begin with the fourth number.

THE ART CRITIC is issued at the subscription price of three dollars. Single copies can be secured direct from the editor at seventy-five cents a copy.

Subscribers, in ordering the paper, will please state with which issue they wish to begin; unless otherwise ordered, subscriptions will begin with the number next following.

The entire contents of each number are copyrighted; but the press is cordially invited to make extracts of matter, the sole condition being that proper credit shall be given.

A speciality of reviewing books on art, newly published etchings, engravings, etc., in short any works of art of a high standard will be introduced.

Advertising rates may be had on application.

The Editor cannot undertake to return unsolicited manuscript.

Address all communications to

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## CONTENTS.

The ART CRITIC's Ceterum Censeo "American Art must be encouraged by the Government." An appeal to all Art lovers.

A Proposal how the ART CRITIC's ambition might be realized.

How a National Art could be developed.

Notes on the Fin de Siècle Movement in Parisian Art and Literature.

What is Fin de Siècle?

A Tuesday Evening at Stéphane Mallarmé's.

Color in Architecture.

Translation of Preface to the Catalogue of the "Salon de la Rose+Croix."

A few words on Criticism.

Who are our American Artists?

F. H. Tompkins, a Boston Artist.

Review of J. B. Flagg's "Life and Letters of Washington Allston."

En Passant, a specially interesting department of short notes on Art, Literature, etc.

## AN APPEAL TO ALL ART LOVERS.

America, employed in the tremendous task of building up a new race from the waste of other nations, of transforming this conglomeration into a nation of useful, self supporting citizens, has gained wealth, power, the respect of other countries, but, as yet, she has developed no art. We lack reverence and enthusiasm in our admiration for the beautiful!

Let us endeavor to rectify this shortcoming.

Let us be patriots, loving America as we love ourselves, our family and friends, and also in times of peace deem no sacrifice too great in rendering our country more beautiful in the eyes of the world.

Let us beautify our own lives, lift our existences from everyday routine to higher spheres of thought, and keener emotional pleasures!

Let us cultivate a taste for art, and our political life will become less corrupt, our social life more cheerful, and our moral life more spiritual.

Let us belong, if we will, to different creeds, en-

ertain different political and moral views, different ideals for our mental, emotional, and physical nature, but let us be united in the one effort to render our national life richer, purer and more powerful, by giving to it a National Art.

Let us become art appreciators, judicial and impartial, remaining firm in our respective opinions and yet appreciating all: Fra Angelico, who shed tears of ecstasy while painting his Madonnas, and Jan van Beers to whose sneer nothing is sacred; Rubens, whose source of life and pleasures was inexhaustible, and Blake, who lost himself in the dark realms bordering on insanity; classicism and impressionism, mysticism and naturalism — the colored statuettes of Tanagra and the masterpieces of Michael Angelo, in whose soul raved tempests which, otherwise, only centuries could subdue, and Chinese ivory carvings which took a century of patience to carve; the colossal, fantastic temples of Effra, the Cathedral of Cologne, soaring into the skies, and the boudoir atmosphere of the Rococo style.

Let us endeavor to render our daily surroundings, our costumes, manners and comforts, as decorative as those of the Japanese. In this they are our masters, (though in pictorial art they should learn from us.)

Let us develop a race which may produce a Homer, a Michael Angelo, a Shakespeare, a Rubens or a Beethoven!

Let us prove strong and wise in the adoption of all that is useful in foreign art and the rejection of what is not, produce from the very depths of our national existence an American art and endow it with new ideas and forms, an art so free and mighty, so healthy and impartial, that it will flourish on a moral soil among a population at once uncorrupt and liberal.

Art patronage will accomplish much! Study the age of Ramses II, of Pericles, of Augustus, of Constantine, of Abd el Rahman III, of the Medici, of Francois I, of Genrokou, of Louis Le Grand etc. — what has engraved these periods with golden letters on the purple page of history and made them immortal in the mouths of men, if not the lavish expansion of art under the generous patronage of their sovereigns?

Again, has not the encouragement of art by the French Republic and the Bavarian kings made Paris and Munich the centres of modern art life?

An annual allowance of one million dollars

judiciously employed for a century, and America could claim a National Art.

Onward then, to work! Peter the Great has proved that a national art may be developed by the energetic efforts of one powerful man, how much more then can we create one by our united efforts!

Yet all must lend a helping hand.

I appeal to all painters, sculptors architects, artizans, to throw aside petty cliquism, professional rivalries and mercenary aims. (We have no use for an artist who would discontinue painting on inheriting a fortune.)

I appeal to all American literati to uphold in their writings what has been the great principal of true art at all times.

I appeal to all teachers to weave the lines of beauty into their instruction and thus render it more graceful and easier to grasp.

I appeal to all art patrons to patronize native talents, and to bequeath legacies to the development of American art.

I appeal to all parents and, in particular to all mothers to study art, to infuse into their children the love of beauty during infancy and childhood, so that the desire for beauty may grow up as a necessity with the coming generation and they may find in it a perpetual enjoyment, which will make life more worth living.

I appeal to all with a sense for form and color to discuss art matters as often as possible with their family and friends in order to form a personal opinion and maintain it when the Art Critic's ambition has become a question of national interest.

We may require five, ten, twenty, even fifty years to accomplish this gigantic task. But patience, perseverance, enthusiasm, sincerity and diplomacy will eventually lead us to our goal. Until then the Art Critic will use every occasion to repeat his ceterum censeo: American art must be supported by the government!

With a heartfelt greeting to all art lovers.

*C. Sadakch. Hartmann.*

#### HOW THE ART CRITIC'S AMBITION COULD BE REALIZED.

The first step to be taken will be to ascertain what the art lovers of America deem really profitable for the encouragement of American art. This could best be realized by forming a platform,